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Students of Bryn Mawr College

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The College News

VOL. XX, No. 9

BRYN MAWR AND WAYNE, PA., WEDNESDAY, DECEMBER 13, 1933

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COLLEGE NEWS, 1933

PRICE 10 CENTS

Miss Millay to Give Poetry Reading Here

Pulitzer Prize Winner Known for Libretto and Mastery of Sonnet Form

TALENT SHOWED EARLY

With the coming of Edna St. Vincent Millay to Bryn Mawr to read from her poems on Monday evening, another of the great names of modern writing will be signed upon our register of distinguished visitors. Those who have heard Miss Millay read her poetry will need no further introduction to her, but for those who must take on faith her ability to read her poetry as well as she writes it, let it be said that she has captivated her audiences in the past as few have done, and that she is not a writer who is tied down to pen and paper and to whom are denied the powers of speech. Miss Millay not only understands the mechanics of the sonnet form, but she also understands the implications inherent in it, and in her reading brings out all that she sees in the form, as well as in the thought.

Miss Millay is in herself a strong argument for the contention that "heroes are born, not made," for she has behind her genius descent from a distinguished literary family. Her mother was a writer of children's verse; her sister writes lyrics of great beauty, which would bring the name before the public on their individual merit; and the third sister in the family, Norma, is an actress of no mean ability. As a child Miss Millay wrote verses which were enthusiastically published by *St. Nicholas*, and awarded their gold and silver medals with a regularity which must have made the other young contributors to the magazine feel a bit futile. At her graduation from high school one of her essays in verse received the graduation exercise prize, and so it went throughout her college career, which began at Barnard, but was quickly transferred to Vassar, where since her graduation she has been revered as a Daniel come to Judgment.

In Vassar she maintained the even tenor of her way to the amazing extent of actually getting a great many things accomplished, such as winning the Intercollegiate Poetry Contest, contributing the words and music for her own graduation exercises (pre-

(Continued on Page Three)

Carol Service

The Christmas Carol Service will be held in Goodhart Hall on Sunday, December 17, at 7.45 P. M. Dr. Leicester C. Lewis, Rector of St. Martin's in the Fields, Chestnut Hill, will be Speaker.

The Choir will render the following selections. There will also be carols in which the audience is asked to join.

"Here We Come a Wassailing,"
English Traditional
"Christmas Day,"

Vaughan-Williams

"Christmas Night,"

Vaughan-Williams

"Break Forth, O Beauteous

Heavenly Light,"

"Within Yon Gloomy

Manger,"

Christmas Oratorio, Bach

"O Jesu, So Sweet,"....Bach

"Now the Rarest Day,"

"Sleep, Baby, Sleep,"

Czech Carols

"At the Cradle".....Franck

"Today Is Born Immanuel,"

Praetorius

SELECTIONS from the

MESSIAH.....HANDEL

Aria and Chorus—

"O Thou That Tellest Good

Tidings"

(Solo by Miss Mary Earp)

Recitative and Chorus—

"There Were Shepherds,"

"Glory to God"

(Solo by James E. Polachek,
'34)

Varsity Hockey Team Sets Splendid Record

More Accurate Passing, Better Stickwork Must Be Urged for Next Fall

TEAM IS SOLID UNIT

The Varsity hockey team ends its season with one of the best records in several years and has more than lived up to our expectations following early squad practices. Of the eight major games played, Varsity won five, tied two and lost one, but bowed both to the Faculty and to Haverford.

Although the season started with only six of last year's team, Kent, Faeth, Brown, Taggart, Bishop and Rothermel, the incoming Freshman class produced Bright, Evans, Smith and Larned, who fitted in so well that they were playing in regular Varsity berths at the end of the season. Such a combination of thoroughly seasoned veterans and energetic new blood was a great factor in the production of a successful team, not only in scoring, but also in playing technique.

The forward line began a bit slowly so that the brunt of the work fell on the backfield, but we were especially glad to see that, except for one or two games, the tendency toward individual playing which was so prominent in last season's play seemed to be dying out in favor of a more cooperative and hence more compact forward line. Unfortunately we cannot say as much for the progress in accurate passing and clever stickwork, although the William and Mary game showed what could be done. It happened all too often that poor passwork and fumbles almost gave the game to the opposing team.

The backfield is the best we have seen in many a season and, except for the All-Philadelphia game, three points were the most that could be scored on it in one game. More than any other part of the team, the backfield impress one as playing continuously as a solid unit, not only on the defense, but also in backing up the forward line attack. To the backfield and to Smith, playing her first season for Varsity, and doing an excellent job of it, must go much of the credit for the successful outcome of the season. Of all the team, the defense will be the only part hit by graduation, as both Bishop and Rothermel, Varsity captain, will be lost and a hard task it will be to replace two positions so ably filled by these two veterans.

With nine of its players left, however, and with the prospect of more new material next year, Varsity should continue its splendid work and progress next season.

(Continued on Page Three)

B. M. Sends Two Delegates to Washington Convention

Bryn Mawr sent two delegates, Carmen Duany and Pauline Reed, to the Middle Atlantic International Relations Club Convention held in Washington University. More than a hundred delegates were present, representing thirty-five different colleges and universities, making this the largest conference of its kind ever held, a fact which correlates with the amazing increase in the number of International Relations Clubs from 180 in 1929 to 580 now existing in all parts of the world.

Since the Pan-American Conference is now meeting in Montevideo, the central topic of the discussions was American relations with Latin America. The opening session was held at the Pan-American Union. The general consensus of opinion seemed to be that some Pan-American organization was needed to supplement the work of the League, but that the United States is too dominant and the Monroe Doctrine should be either modified or abolished.

CALENDAR

Thurs., Dec. 14. Mrs. Hope Woods Hunt will speak on *The Drama in Poetry*. Tea will be served before the lecture, Deanery, 4.30 P. M.

Sun., Dec. 17. Christmas Musical Service. The Rev. Dr. Leicester C. Lewis will present the address. Goodhart Hall Auditorium at 7.45 P. M.

Mon., Dec. 18. Edna St. Vincent Millay will read from her poems. Goodhart, 8.20 P. M. Seats are on sale in the Publications Office.

Tues., Dec. 19. Dr. Fenwick will speak on current events. Common Room, 7.30 P. M.

Wed., Dec. 20. Maid's Party. Gym at 8.00 P. M.

Thurs., Dec. 21. Christmas parties in the halls.

Fri., Dec. 22. Christmas vacation begins at 12.45 P. M.

Deanery Is Setting for Sunday Carolling

Mrs. Biddle Reads Christmas Play "The Lady of the Inn," as Prologue

FESTIVE SPIRIT SHOWN

The Christmas Carol Service given on Sunday afternoon, December 10, was arranged with much more taste and rendered with more feeling than the choir and speakers were ever able to achieve in the austere setting of either Goodhart auditorium or the Music Room. The Deanery has a charming atmosphere for just such festive occasions, and the presentation of a Christmas play was considerably more in keeping with the carol service than a speaker could possibly be in the short time which in previous years was allotted to him in the middle or at the end of the program.

Mrs. Francis Biddle, known to the readers of her poetry as Katharine Chapin, read her own play, *The Lady of the Inn*, almost as a sort of prologue to the service, setting the tempo for the afternoon and by its position in the program preventing the sustained effect of the singing from lapsing either in the middle or at the end. The play itself, written in a medieval manner, suited the occasion and complemented the traditional element in the carols.

Mrs. Biddle did the play as a "reading," and she is to be complimented for her rendition. Her costume, her quiet, even intonation, her easy and graceful gestures gave to her audience a dramatic illusion, excellent in itself, and rare because of the unfrequent attempts made to do so difficult a thing as to keep several characters on the stage in the person of only one actor.

The choir, under the direction of Mr. Ernest Willoughby, completed the program with its rendition of Christmas carols. The arrangement of the carols was particularly delightful: the inclusion of such a favorite as the "Wassail Song," in addition to other English traditional carols, less familiar, although equally as pleasant to hear, and the variation secured by a Bach chorale, and several Czech and Old French carols made the program diverting as well as satisfying in its completeness.

Mr. Willoughby is to be praised for his untiring and expert direction of the choir; the technique evident in the various selections made even the popularly known and sung carols delightful to hear anew. The "Covenentry Carol" is memorable for the way in which the full, sweet tones the choir attained in the sustained phrases gave intensity to the melody, written in a minor key, and to the words, a lament for the "Little Child." The contrapuntal singing in the Bach chorale was done delicately and well, and was aptly followed by a more vigorous Czech carol.

The "Besancon carol" had a high, sweet, fantastic melody that lent it

(Continued on Page Five)

Varsity Play Is Enthusiastically Applauded for Tempo and Unity of Effect as Whole

Performance of *Knight of the Burning Pestle* Called Best Bryn Mawr Production in Years—Actors Are Praised Without Exception

COSTUMES AND SCENERY SHOW AUTHENTICITY

(Especially Contributed by Miss Enid Glen)

The Varsity Players on Friday and Saturday last gave a thoroughly successful performance of *The Knight of the Burning Pestle*. Some of the audience was heard to say that it was the finest production Bryn Mawr had done for years; others could not remember anything so good. It was played with great spirit from the moment when the Citizen opened the action with a bang, and—this was the most notable achievement of the piece—with an admirable sense of the whole effect, setting, directing and acting, each very fine and complete in itself, all working closely together to make the finished and brilliant whole.

The scenery and costumes for which Miss Barber was responsible, deserve perhaps first mention: the costumes were beautiful in detail and color, and in grouping; the setting was authentic in a neatly conventionalized way (incidentally, to Miss Barber, too, must be given the credit of finally deciding, by her enthusiasm, the choice of the play). The directing was done with alertness of imagination in the details, and again with a very fine appreciation of the effect of the whole.

It can have been no easy task; the greatest difficulty must have been in maintaining the quick and even tempo, but here there were no pauses, no dragging; the connection between the parts of the stage onlookers and the personages of the main play was briskly kept up, and the difficult First Act—which introduces a great variety of characters for the first time and has little action, lacking diversions like the stirring fighting in Act II and the coffins of Act III—was played quickly and enthusiastically, with every ounce of value extracted from situations and people. I was privileged to be present at a rehearsal and was impressed by the energy—mental and physical—and the imagination of the directors, and by the instant and complete response of the actors.

Perhaps the most difficult parts in the play are those of Jasper and Luce. Miss Bruere played Jasper very well indeed—a restrained, sensitive performance, every gesture and movement correctly timed and placed, the poetry well spoken. She was particularly good in the very difficult scene of the testing of Luce, when for a long time Jasper holds the stage

Contributions

Not long ago an editor of the *News* wrangled open the box in Taylor marked *College News* and found a letter. She got a grip on herself and took it out of the box, expecting to find it time-yellowed and definitely passe. What was her surprise to find that it had been in there only two weeks and so was comparatively hot news.

In regard to this question of whether the *News* box is ever opened by the slack members of the board, the *News* wishes to announce a new policy of investigating the box every Monday evening at six o'clock to see what the week has brought forth of testy complaints or contributions to Wit's End. The latter type of communication is urgently requested; and, in fact, should be forthcoming in greater quantity than has been the case so far. Think of the opportunity to say what you feel, and to say it anonymously. What could be lovelier?

alone, and suffers strange changes of mood; and she was marvelously convincing as a ghost. The character of Luce in the play is ill defined and vague, and her changes of attitude are difficult to play; but Miss Hopkinson made her entirely convincing, a delightful girl, and played the part with simplicity and charm. She was at her best when she was pert and firm in the absurd scene with Humphrey, and again in her soliloquy and dirge beside the coffin of Jasper.

Miss Richter was very fine as the swaggering Rafe; her enunciation was splendidly clear, her smallest movement in character; she remembered throughout Rafe's naivete, and never exaggerated the absurdity. Miss Foulhoux' Merrythought was delightful—her drunken merriment and Father Christmas benevolence could not have been bettered; Miss Kidder played Mistress Merrythought with great spirit—she was excellently fussy and furious and ridiculous. Miss Kellogg's Humphrey had exactly the right blandness and gentlemanly imbecility, not at all easy to sustain, while Miss Canaday played very well the difficult, because so conventional, part of the Father,—without exaggeration, and subduing it carefully to its proper place in the general scheme.

Every minor part—the Squire, the Host, Tapster and Barber, and the idiotic Michael—was performed with care and exactness, with no flagging; Miss Stevenson as little George repeated the pleasant ludicrousness of her very good performance in the *Midsummer Night's Dream*. The Ladies and Gentlemen of the audience, impressive and lovely in their costumes, helped matters greatly by their attention, and their continual movement, and enjoyed themselves during the intervals.

The songs were delightfully sung, especially Luce's and the boy's; the music of most of them was contemporary.

(Continued on Page Two)

Shakespearean Authority Commends Varsity Play

The following letter was received from Dr. Leslie Hotson, professor of English at Haverford College and well-known Shakespearean scholar:

The gay burlesque, *Knight of the Burning Pestle*, we are told, was turned off by its author (or authors) in eight days—a brilliant impromptu. The Varsity Players have held to the tradition of pace by turning it on again after three centuries in a short couple of weeks of rehearsal. This is an astonishing "feat of activity," highly creditable to the nimble-tumbling wits of Bryn Mawr, and most of all to those who doubled as players and producers.

Written for sopranos and altos in the mocking mood, *The Knight* is perfectly suited to the production it found in Goodhart Hall; and its thumping success marks an undeniable step forward in undergraduate producing at the College.

The performance has a rare unity of taste, which could spring only from a high degree of understanding, both sensitive and robust. The costumes and the set are an unqualified pleasure. Pantomime in the intervals is an excellent thing when one has a stage-audience, and it offers tempting possibilities for development.

Not venturing in my ignorance to pass out selected nose-gays to individuals, I shall limit myself to one constructive suggestion: let all the words be heard. On Saturday night I was in L. For many of the speeches, L to me was Heaven, but for some few others it was little better than Purgatory.

Dr. Leslie Hotson

THE COLLEGE NEWS

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Vale Interdictum!

It was with trembling footsteps and fearful apprehensions that the Bryn Mawr faculty approached the scene of the undergraduates' Christmas dance last Saturday night. The last legal restraint upon those undergraduates had been joyfully hastened upon the ill-fated way of all legal restraints, and in the eyes of the faculty anything might be going to happen. The first week-end after Repeal had ushered in a supposedly inebriated era which obviously provided an opportunity to celebrate that no undergraduate, cognizant of any liquid but the accustomed midnight oil, would let slip. The faculty hesitated on the steps, looked fearfully upon each other, nerved themselves for the worst, and plunged into the melee.

No undergraduate can appreciate their amazement, their relief, their incredulous joy when they gazed upon that scene of innocent merriment. With saddened eyes and dispirited hearts, the undergraduates danced stolidly around the floor; nothing but a life of sad monotony was left for them; the dangerous and fascinating gaiety of but yesterday had departed forever. For the undergraduates, who have known only the era of Prohibition, a decade which placed a premium on the drinking of illicit liquor upon forbidden premises in an atmosphere of charmingly possible, but not uncomfortably probable, danger, all interest in drinking has made a sudden, surprising departure from daily life. Nothing could be duller nor more prosaic than finding wines on sale at every Childs' restaurant, vintage champagne on sale in every department store, and the entry into every former speakeasy effected with ease and a complete lack of mystery. We shall soon be faced with the spectacle of weeping New Yorkers lingering broken-heartedly on the well-worn stone steps of their former speakeasies, and fling small pieces from the forbidding iron gratings over the peepholes, in memory of a better day when mystery and excitement were included in the price of a cocktail.

The Bryn Mawr faculty need have no apprehension. Had they but realized that Repeal ushered the days of glamorous drinking completely out of the lives of their disheartened students, they would have expected to see exactly the sad sight which met their eyes. The innocent youth and the sweet, young charms of the girl undergraduate loomed before the stunned perception of the faculty even as it had been wont to do in the dear old days before the War. No one was interested in drinking; all who were present did their girlish best to preserve the standards of a sensible and sober Bryn Mawr; the faculty may safely settle themselves to welcome the return of the innocent blue-eyed stare, of the horrified shudder at the thought of sinful cocktails and unwomanly highballs, and of the sober, shielded, and boring youth of a fast-reviving era. So rapidly is this change rushing upon us that as long ago as last Saturday night, undergraduates were seen to faint at the dances for lack of stimulants, and were perforce revived, still for lack of stimulants, by unromantic applications of cold air and even colder water. We feel that this is a sad, sad state of affairs and unfortunately very likely to continue ad infinitum. Vale, vale, Interdictum! Ploramus te!

Varsity Play Is Applauded for Unity of Whole Effect

Continued from Page One

porary, but it should be noted that Mr. Willoughby composed the duet of Luce and Jasper, and the song that ends the play.

The thankless and difficult work of two people whose names do not appear on the program — of Evelyn Thompson and Sallie Jones—should be recorded.

Altogether, hard work and enthusiasm and co-operation produced an entirely successful and thoroughly enjoyable play.

Revised cast of Varsity play:
Prologue.....Frances Porcher
Citizen.....Anne Beese
His Wife.....Gertrude Franchot
Ralph, his apprentice,
Margaret Righter

Boys,
Margaret Halstead, Agnes Halsey
Venturewell, merchant,
Doreen Canaday

Humphrey.....Helen Kellogg
Merrythought.....Anita Fouilhoux
Jasper, Michael, his sons,
Honora Bruere, Margaret Veeder
Tim, George, his apprentices,
Elizabeth Meirs, Nancy Stevenson
Host.....Katharine Gribbel
Tapster.....Elizabeth Hannan
Barber.....Haviland Nelson
Luce, daughter of Venturewell,
Joan Hopkinson

Mistress Merrythought,
Margaret Kidder
Orange Vendor.....Madelyn Brown
Ladies and Gentlemen: Elizabeth
Terry, Helen Whitney, Esther Jane
Parsons, Florence Swab, Barbara
Merchant, Diana Morgan, Elizabeth
Putnam, Myra Little, Helen Harvey,
Halla Brown, Betty Lou Davis, Kay
Boyd

Ruffians: Helen Ripley, Betty
Eaton.
Coffin-Bearers: Esther Bassoe,
Nancy Bucher, Betty Eaton, Gertrude
Olson.

Off stage music by Evelyn Thompson,

WIT'S END

VICIOUS CIRCLE

The young and happy pairs domesticate

Around New Jersey in suburban ease;

Whereas your guppies nourish on dried fleas

And on the progeny they propagate! The smart young couple that has been around

Goes to the local movies and the club; While guppies for their pleasure go "glub-glub,"

And swim around, around, and still around.

And when your sapient man and mate have done,

Their frippery seems somewhat of a flop:

The dead lamented guppy floats atop In finny justice for his fishy fun.

Whereas the social code insures no going up

To heav'n, the guppy-God rewards the gup!

—Snoop-on-the-Loose.

DIRTY LOOK

(Apropos Philly and Closer Experience)

The curtain rises and the footlights flare--

But behind me sits a playful pair. The act progresses lustily ahead— With running fire behind me frolic-fled.

She has a lovely, lingering baby-face,—

O me! for battle axe and gory mace; He has a tender, tendrilly mustache That I am much provoked to mangle-mash!

And with the climax; why, what could be fitter

Than that from them should come a timely titter?

The world is over-populated now, There's too much joie-de-vivre around somehow;

I'd like to do away with many an elf

Who clutters up the earth with silly Self—

The puny, petty person who purveys His criticisms on the hawking ways. If theatre-goers can't their passions bridle,

My own, thus purged, must needs wax homicidal.

—One in the Row Ahead.

OPEN LETTER

Dearest, dearest Ed:
I want you to be read.
Your honey-bunchest News I wish to be perused.
If you would only pander,
To our desire for slander,
Print tons and tons of libel
We'd con you like the King James Bible.

Alas, alack,
You are so slack,
You have no nose for dirt,
Or else you're not alert
In mopping up the slime.
Why stick to the sublime?

—From the Ridiculous.

This is a typewriter I see. It has dirty black keys which make dirty black marks on the paper and they are very unpleasant black marks for more person than one. Often one remarks black June bugs on the green grass of summer. Those are like these, but not more like these than other bugs which can be seen when summer is a-bloom. But now when the winds are whistling around the legs of any one who cannot stay inside the bugs seem distant and green grass can only be seen where there are heater pipes.

Thank God the Shaw lectures are over. We almost had to give up Wit's End to disarmament. It was a crisis for three weeks, with everyone screaming and yelling—one side for economics, and all the rest of the board for drivel. Drivel won out.

We hesitate to say much more because there's that guy, Woolcott, coming to make us look pretty sick with his "Confessions of a DYING Newspaperman." We've been sick for a long time, but we're not dead yet and then again maybe we're not a journalist.

Cheers,

THE MAD HATTER.

News of the New York Theatres

While we were on our self-awarded vacation last week, which we spent in the stacks, and enjoyed immensely in spite of the limited character of the landscape, the theatre was going on down the glory road, and there came to light many plays, but few very good ones.

Tobacco Road, the dramatization by Jack Kirkland, of the novel of Georgia back country, which flowed from the pen of Erskine Caldwell, succeeded in upsetting the digestive processes of all that saw it and for that reason is enjoying more of a success than one would have imagined. It deals with a very run-down family of poor whites who have troubles with the economic and the natural aspects of their lives. The chief concern of the play is to give an accurate picture "of the primitive human animal writheing in the throes of gender" and that it does very graphically. The feature of the play is the acting of Henry Hull, who takes the part of Jeeter Lester, the father of the snakelike brood. Long branded as an actor who can do all the tricks of gentle folk, enter a drawing room without becoming panicky, and seduce any heroine almost without attracting her attention, he has risen to establish himself as an actor and not as a clothes horse, forever and amen.

Since America has come of age to a certain extent and we are now allowed by dear Uncle Sam to have a cocktail before dinner, and a beer before bed, the plays in which we are allowed to gaze with reckless abandon on people drinking on the Left Bank in Paris have lost some of their point and even seem a little absurd. For that reason *All Good Americans*, which Laura and S. J. Perelman wrote, Courtney Burr produced, and Hope Williams adorns, is really a rather stupid affair, in which a group of cynics drink cocktails and make witty remarks much in the manner of milkmen counting empty bottles. Percy Hammond, who has been young again in his attitude toward the theatre this season, says of it, "So they were rather an entertaining group of expatriates surrounded by a pinkish Hemingway aura of life lived loosely and to the brim." Miss Williams goes through her role without even disturbing a hair in her head and it is all pretty talkative. Why all plays about people in Paris insist on making all the characters cynics all of the time has always puzzled us. It seems hardly possible that everyone could have a hangover all of the time—even in Paris.

Previous to the opening of these two rather unimportant pieces the theatre received two almost simultaneous blessings in *Mary of Scotland* and *She Loves Me Not*. They are slightly different in theme and treatment, but they have several

(Continued on Page Four)

Haverford Soccer Team Trounces Varsity, 3-0

On Tuesday, December 5, Varsity was trounced by the Haverford Soccer team (playing an excellent brand of hockey in spite of only an hour's practice), 3-0.

The weight, height and speed of the opposing team placed Varsity on the defensive immediately and only a few times was it permitted to get within scoring distance of the goal. Although the backfield managed to hold its own during the first half, Haverford gained confidence and accuracy in the second so that the forward line, led by the Brown cousins, swept down the field to batter continuously against any opposition which Varsity attempted to offer, and so to the doleful strains of "Poor Old Bryn Mawr" rendered by the male voices from the sidelines, Varsity faded slowly out of the picture.

The line-up was as follows:
Haverfordr. w.Taggart
Bitchier. i.Larned
C. Brownc. f.Kent
A. Stokesl. i.Faeth
T. Brownr. h.Evans
Jonesc. h.Bright
Sharplessl. h.Bridgman
Richardsonr. f.Bishop
Evansl. f.Rothermel
Trumbleg.Smith
Goals—Haverford: T. Brown, 2; C. Brown, 1.

Substitutions—Haverford: Ritchie for Jones, Bush for Sharpless. Bryn Mawr: Cary for Larned.

IN PHILADELPHIA

Theatres

Walnut: S. N. Behrman's new contribution to the theatre family—*Lo e Story*—with Jane Wyatt, Leona Hogarth, and Frank Conroy. It has nothing to commend it and so far nothing to damn it.

69th St. Playhouse: The stock company is going in for farce with *She Got What She Wanted*, by George Rosener. This company goes along in an even fashion, and while they are never very good they are never very bad, which is something for this town.

Academy of Music

Philadelphia Orchestra: Fri. aft., Dec. 16, at 2.30 P. M., and Sat. evening, Dec. 16, at 8.30 P. M. Leopold Stokowski will conduct. Program: Gliere. Symphony "Illa Mourometz" Rimsky-Korsakov,

Dance from "Snegourotchka" and "The Bumble Bee" Ippolitow-Evanow,

In the Mountain Pass Tchaikowsky....Romeq and Juliet Metropolitan Grand Opera Company: Tues., Dec. 19, at 8.00 P. M. Opening performance of the current season with Mmes. Lily Pons and Gladys Swartout and Mms. Martinelli and Rother. The conductor will be Mr. Hasselmanns.

Movies

Aldine: Lee Tracy as the Advice to the Lovelorn editor who needed to see a doctor himself over Sally Blane. The animal is called *Advice to the Lovelorn*, and is probably the last appearance of Mr. Tracy, due to his disrobing act staged at a Mexican festival in a Repeal moment. The studio had to fire him to appease the Mexican Government.

Stanley: Another of those "Hey-hey ain't life really the nuts" movies, entitled *Sitting Pretty*, and sitting in various poses throughout are Jack Oakie, Jack Haley, Ginger Rogers, and Thelma Todd.

Keith's: A sickening thing about love and all its asininities. James Dunn and Claire Trevor in *Jimmy and Sally*. And as if this wasn't enough there is also vaudeville.

Karlton: George Arliss in *Disraeli*. This is a return of the magnificent picture that came out several years and it has lost none of its appeal.

Earle: Ed Wynn is in the process of being immortalized in his fire hat. This is *The Chief*, and in addition to the funny man it has Dorothy Mac-kail, and Chic Sale, both of whom disgust in different ways. Their chief trouble is that they aren't funny.

Stanton: George Brent deserts his little wife long enough to be in *From Headquarters*, with Margaret Lindsay. A mediocre but pleasant detective yarn.

Europa: The South Seas, with all their advantages, are back in *Lover's Paradise*. This tale revolves around a Malayan Adonis and the inevitable chieftain's daughter, with battles between sharks and octopi brought in to make it wholesome.

Boyd: The film adaptation of John Van Druten's *Behold We Live*. It has become *If I Were Free* and has lost much of the touch that made it possible. Clive Brook and Irene Dunn struggle bravely. Much clandestine love and romantic sacrifice, which seems to pain Mr. Brook most horribly.

Local Movies

Ardmore: Wed. and Thurs, John Mack Brown and Robert Young in *Saturday's Millions*. Fri. and Sat., Jean Harlow and Lee Tracy in *Bombshell*. Mon. and Tues., Dick Powell and Anna Dvorak in *College Coach*. Wed. and Thurs, Bruce Cabot and Betty Furness in *Midshipman Jack*.

Seville: Wed. and Thurs, James Dunn and Claire Trevor in *Jimmy and Sally*. Fri. and Sat., *Too Much Harmony*, with Bing Crosby and Jack Oakie. Mon. and Tues., *S. O. S. Iceberg*, with Rod La Rocque. Wed. and Thurs., *Forgotten*, with William Collier, Jr., and Natalie Morehead.

Wayne: Wed. and Thurs., *Tarzan, The Fearless*, with Buster Crabbe. Fri. and Sat., *One Sunday Afternoon*, with Gary Cooper and Fay Wray. Mon. and Tues., *Stage Mother*, with Alice Brady and Franchot Tone. Wed. and Thurs., *Golden Harvest*, with Richard Arlen, Genevieve Tobin and Chester Morris.

All-Phila. Team Gains Victory Over Varsity

B. M. Struggles Hard Against Opponents Who Play for All-American

SNOW HINDERS PLAYING

On Saturday morning, in the midst of our first real snowstorm, Varsity "slid" to its first defeat of the season in the annual game with All-Philadelphia team, 7-0.

Although Varsity never quite expects to win from a team which supplies so many players to the All-American, the game usually records the advance made during the season, — the big aim being to emerge as little scored on as possible. Varsity played as good a defense as was possible under the existing circumstances, — two inches of snow and freezing weather, but was unable to block the attack of its opponent's forward line headed by Howe and the Kendig sisters. Several attempts were made to rush the ball past McWilliams, but were unsuccessful, due to her splendid work. Kitty McLean's phenomenal accuracy in blocking passes and also to Varsity's tendency to pass rather than shoot, although in excellent scoring position. On the whole, Varsity failed to live up to our hopes and expectations following the William and Mary game, but did extremely well considering the weather.

We must congratulate the few hardy souls who dared the elements sufficiently to shiver their encouragement to the team from the sidelines.

The line-up was as follows:

All-Philadelphia Bryn Mawr
Mrs. Distin r. w. Taggart
C. Kendig r. l. Larned
Haslam c. f. Kent
M. Howe l. i. Faeth
J. Kendig l. w. Brown
Elliott r. h. Daniels
Distin c. h. Bridgman
Brown l. h. Evans
Hamilton r. f. Bishop
McLean l. f. Rothermel
McWilliams g. Smith

Goals—All-Phil.: Howe, 4; Haslam, 1; C. Kendig, 2.

Substitutions — Bryn Mawr: Bennett for Faeth.

Umpires — Mrs. Krumbaar and Miss Ferguson.

Time of halves—25 minutes.

Foreign Policy Association

The topic of the Philadelphia Foreign Policy Association luncheon to be held at the Bellevue-Stratford this Saturday will be *Is Communism Inevitable*, John Strachey and George Sokolsky are scheduled as speakers.

Mr. Strachey is the nephew of Lytton Strachey and the author of *The Menace of Fascism* and *The Coming Struggle For Power*. He was Labor Member of Parliament from 1929 to 1931, and is known as a powerful speaker and constant contributor to the leading English publications.

Mr. Sokolsky, whose articles on the Far East appear in the *New York Times*, has returned to this country after fourteen years of uninterrupted residence in the Orient. He went to Russia in 1917 to see the Russian Revolution, but instead edited an allied war paper in Petrograd, as a result of which the Bolsheviks requested him to leave. He then pushed on to China where he met Dr. Sun Yat-sen and worked with the Shanghai Students' Union.

Tickets for the luncheon may be obtained from Eleanor Fabyan, Penn. West. The special student rate is one dollar.

Vassar College authorities recently secured an injunction against a candy company for making "Vassar Kisses."

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Varsity Hockey Team Sets Splendid Record

(Continued from Page One)

The following are the statistics and final official line-up of the team:

Schedule:

Main Line	..... 2	Bryn Mawr	3
Philadelphia C. C.	1	"	3
Phila. Country C.	1	"	2
Merion C. C.	2	"	2
Swarthmore	3	"	3
Rosemont	0	"	7
William and Mary	0	"	3
All-Philadelphia	7	"	9
	16		23

Individual scores:

Kent—9, Taggart—5, Faeth—4, Cary—2, Larned—2, Bridgman—1.

Lineup:

Taggart	.....	right wing
Larned	.....	right inner
Kent	.....	center forward
Faeth, Cary	.....	left inner
Brown	.....	left wing
Evans	.....	right half
Bright	.....	center half
Bridgman	.....	left half
Bishop	.....	right full
Rothermel	.....	left full
E. Smith	.....	goal

Although Varsity ended the season in better condition than when it started, the second Varsity seemed to descend from its early successes, — a fact due perhaps to the persistently bad weather in which the Monday afternoon games always seemed to take place. The team usually outstripped its faster opponents through sheer weight and push, with Ballard and Gimbel leading the attack and backed up by a strong solid defense. Except for the Main Line game, which Varsity lost 3-1, the team took the offensive at all times and rarely was the goal guard threatened with a continual drive,—as is shown by the fact that only three points were scored upon her throughout the season.

Daniels, Gribbel, Carter and Jones will be lost to the team next season, but here again old and new material from the Freshman class will play a large part.

Schedule:

Phila. Country C.	1	Bryn Mawr	3
Gtn. F. S. Alumnae	1	"	6
Merion C. C.	0	"	4
Main Line	3	"	1
Philadelphia C. C.	1	"	3
Gtn. F. S. Alumnae	0	"	5
	6		22

Individual Scores:

Ballard—4, Taggart—3, Gimbel—7, Harrington—2, Cary—g, Bridgman—1.

Line-up:

Simons, Raynor	.....	right wing
Bennett	.....	right inner
Gimbel	.....	center forward
Ballard	.....	left inner
Carter	.....	left wing
Gribbel	.....	right half
Daniels	.....	center half
Fergus	.....	left half
Jackson	.....	right full
Seltzer	.....	left full
Jones, Colbrun	.....	goal

Miss Millay to Give Poetry Reading Here

(Continued from Page One)

sumably because she could not bear the ones then in use) and ended it all up by walking out of the portals in the spring of 1917 with a diploma tucked firmly under her arm.

The same year as her graduation saw the publication of her first volume of verse, *Renaissance and Other Poems*, which attracted the attention of all the thoughtful readers of modern verse. *Renaissance*, the title poem of the book, had seen the light of day in 1912 when Miss Millay was nothing more than a school girl, and was the feature of *The Lyric Year*, an anthology published by Frederick Pinney Earle and Mitchell Kinnerly. After 1917 Miss Millay was in New York investigating the secrets of success and how to achieve it in the big city, together with a small army of young hopefuls. She lived in a lodging house on Twelfth Street in the Village, and supported herself by writing short stories under various pseudonyms. She later joined the Provincetown Players in the capacity of playwright and actress and distinguished herself immediately as a rather amazing person by not coming to rehearsals, or coming very late if she made it at all. One of her friends recalls that "she appeared, when she appeared at all, one or two hours in arrears," and then proceeded to make up for her sins by "her complete understanding of the pantomimic demands of the part."

Her second book of verses, *A Few Figs From Thistles*, appeared in 1920 and *Second April* followed in 1921. Both of these volumes were the occasion for much hurrahing on the part of the reviewers, but the high point in the applause came in 1923 with the appearance of *The Harp Weaver*, which received in addition to the plaudits of the multitude the Pulitzer Prize for poetry.

Not content to be a famous poetess, Miss Millay launched herself in 1926 in a project which seemed well nigh impossible of accomplishment. Although in ill health she devoted the entire summer of that year to the completion of *The King's Henchman*, the libretto for an opera composed by Deems Taylor. The work was a success and Miss Millay holds the unique distinction of being the only woman to have an opera performed in the Metropolitan Opera House.

Miss Millay's works have followed each other with a regularity encouraging to an army of admirers, and to her early publications have been added *Buck in the Snow* (1928), *Fatal Interview* (1931), and *The Princess Marries the Page* (1932). And to the distinction of being both a poetess and a best seller Miss Millay has added that of being a distinguished reader

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of poetry. William Lyon Phelps has said of her, with a show of his usual intuitiveness, "her poetry is interesting because it comes from an interesting mind," but the undergraduates will no longer be forced to accept the dicta of the leading contributor to *Scribner's* concerning the genius and accomplishment of Miss Millay, for

she will be in Goodhart Hall for all to come and hear at 8.20 P. M. on Monday night. Tickets are on sale at the Publication Office and the proceeds are to go toward defraying the expenses of the Bryn Mawr Memorial Society, which maintains the Library and does much good work in the community.

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News of the New York Theatres

(Continued from Page Two)

things in common before we go on to particulars. Both revolve around women who have very good minds, but who prefer to pass up the life of the mind for a few well managed moments of happiness of one kind and another with such contrasting characters as the Earl of Bothwell and any personable Princeton undergraduate. Both come to no good in the end, but both have a very nice time when they aren't threatened with the block or the house of correction, and the audience likes them, although they are really not very decorous.

As to particulars—*Mary of Scotland* is a sincere attempt by Maxwell Anderson to present *Mary, Queen of Scots*, to the public as her admirers picture her—as a very beautiful woman, who preferred to be a woman rather than a queen. In contrast to this characterization and in conflict with it, Mr. Anderson has created a scheming, unemotional Elizabeth, who is every inch a queen and not even a millimeter woman. Helen Hayes has come back from Hollywood to do *Mary*, while Helen Mencken is the Elizabeth, and the two of them do more to make the play seem real present-day drama with deep emotions running through it than any two actresses we have seen at work in many a day. Philip Merivale plays *Mary's* Bothwell and it is no wonder that *Mary* had an unfortunate habit of giving up to him to

the infinite annoyance of John Knox, who just didn't understand about life.

As for the hilarious frolicking of the undergraduates in *She Loves Me Not*. Although the story takes place in Princeton, the inspiration for it all was the Little Eva episode of *New Haven*, which occupied the interest of undergraduates from here to the coast some time ago. As everyone doubtless remembers, a very nicely constructed gal from Philadelphia arrived in New Haven and had such a good time and got such welcome attention that she moved into Van Sheff and lived for several weeks in a sort of brotherhood with the boys. Everyone concerned enjoyed himself enormously, and there were deep regrets when the Dean stepped in and a few of the boys stepped out. The author of the play was in Paris and read of the incident in the *Paris Herald* one fine day and decide to collect the details and do a play. But in the manner of only *The Herald* there were no further installments on the subject, so Mr. Lindsay made up the end, and fixed things to suit himself and so we have a riotous three acts of the youth of America in the throes of getting educated, and the

last scene takes place neither in the receiving room of a reform school, nor on the gangplank of an around-the-world steamer.

As for the plans for the future there are still many hopefuls championing at the bit to get their money out of safe keeping, and the holiday season promises to be one jammed with openings. John Wexley, who wrote *The Last Mile*, about death row in the penitentiary, and *Steel*, about just that, has got all worked up over the Scottsboro case and has a play coming on entitled *They Shall Not Die*. It is coming on later than most and will have a February opening. Eugene O'Neill's new opus, which he has described as "a modern miracle play," is due soon. It is called *Days Without End*, and in it are Earle Larimore and Stanley Ridges. It is another of his strange plays apparently; for both these men play the same person—just different aspects of him, that's all, gentle reader. It seems that they share the dialogue to

the extent that one starts and another finishes the lines and so on until the audience is too baffled to care.

One of the bright spots of the current season for all of George Bernard Shaw's lately developed scoffers has been the complete and almost triumphant failure for his new play, *On the Rocks*, which just opened in London. To quote a few of the reviewers' gives us infinite pleasure—Ivor Brown found it "cold comfort in a world of hot contentions," and goes on to say that in its little nest at No. 10 Downing Street the play preserves a "continuity of inaction." Robert Garland suggests that they cast Ed Wynn and Lyda Roberti in it and have real fun. If suggestions

for a suitable cast for any of Mr. Shaw's works are needed, allow us to present a list of those we think would fit in well with the pattern of his plays—Mac West for *A Woman's Profession*, Aimee Semple McPherson for *Candida*, Jean Harlow for *Arms and the Man* (if only for publicity purposes), Romney Brent for *The Devil's Disciple*, and finally the Three Little Pigs for *Too True To Be Good*. We are tired of Mr. Shaw.

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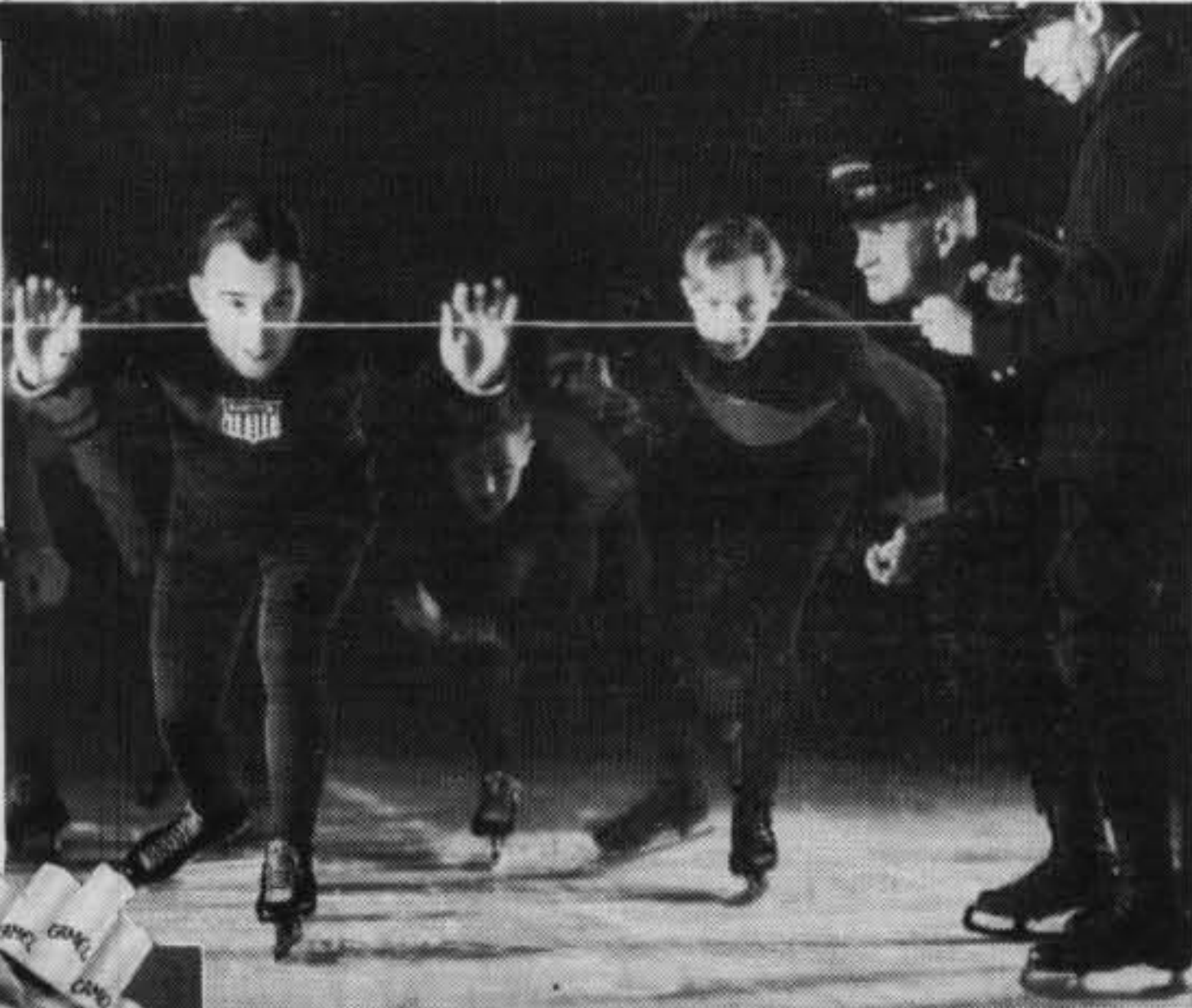
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Psyche and Health Is Topic of Chapel Talk

Dr. Dunbar Declares Lourdes Miracle Cures Show Power of Emotions

HAVE MEDICAL VALUE

In Chapel Sunday evening, Dr. Helen Flanders Dunbar talked on *Psyche and Health, Including Observations Made At Lourdes*. "We are just beginning to learn something about the power of emotion in the prevention of illness, not only disease of the social order," said Dr. Dunbar. "We talk a great deal about knowing and thinking, especially in connection with college, and knowing and thinking are old problems of philosophy." The question of real importance is, however, what makes men free to think and act.

Emotions so far have been overlooked as agents in thinking and acting, although common experience shows what a large place they occupy in these spheres. The scholar who avoids emotion in his pursuit of knowledge shows a marked tendency to become dry and uninspiring; and rare is the professor who feels in a way we can understand, and is still free to think and act. "Our generation is one of professors of psychology, who pay a great deal of attention to mental tests and seem to forget the emotions."

There is a small town called Lourdes in France, where the relation of emotion, thinking and acting are unusual. Greatly differing opinions have been expressed about this French village where almost a million pilgrims go yearly to receive

physical and apiritual aid. The most striking thing about it is that it is completely ordinary. The miracles which occur there cannot, therefore, be attributed to the suggestive or healing power of beauty. Yet Lourdes seems ordinary to the outsider, and one who has penetrated to the homes of the townspeople will hear tales of miracles done by Our Lady of Lourdes, told with mediæval fervor and awe.

Pilgrimages are made to Lourdes from every part of the Catholic world, — mostly from Italy, France, Spain, and Belgium. Every three to five days during the April to October season, fifteen hundred new patients pour into the two hospitals, and many others, who make the pilgrimage from piety only, fill the hotels. The pilgrimages are run on a schedule by priests and doctors of the different groups, masses, processions, and bathing each being performed at a certain time.

The hospitals at Lourdes are dank, uncomfortable buildings, where patients in all stages of illness lie patiently, with the minimum of attention from the few attendants. The scene invariably outrages every instinct of visiting physicians, but soon they come to see these sick people, who gaze so steadily at the image of Our Lady, as unaccountably happy beings who show an uncomplaining spirit entirely lacking in our super-efficient hospitals.

Once or twice a day all the patients go to church on stretchers. As the slow procession passes through the village street, the onlooker is impressed by the peace and happiness of everyone—"and those who die on the way look only a little happier than the rest." Needless to say, many people go away from Lourdes cured of nervous disorders; but these do not have the status of "Miracle," the sick who have been cured instant-

ly and permanently of incurable organic diseases. Both the medical bureau that has been set up at Lourdes to observe the cases of reported miracle and the Catholic church are uninterested in psychic cases.

"But for our purposes the medical aspect of Lourdes is of secondary importance. The important thing is that psychic forces without the help of scientific method, and many of the tools for healing that science has given us, and indeed in disobedience to many of the principles of science, are making people happier and freer to act."

The handling of emotions should be not only a moral and educational problem, but also medical. Depressions, emotional conflicts and nervousness are often concealed by emotionally sick people as unpleasant to talk about, but, like sick organisms, if let go too long, they may have serious consequences. Lack of concentration, instability and a sense of inferiority may all be traced to unhealthy emotional states. Furthermore, emotional conflict may cause organic diseases as well as interfering with freedom to think and act.

The present economic depression is a problem for science, but not for science with a psychic blind-spot. "Science has brought us far, but science, in setting the standard of pure thought eliminating emotion, has constructed a grand, powerful Pompeii at the side of Vesuvius. If we fail to realize this, it is only because we are too busy to step out from the traffic of the lighted streets to see the smoke rising from the volcano, be it to ponder on the havoc potential in the next war, or on the chaos of blind feeling seething behind many of the finely trained minds around us. It is emotion that makes us free to think and act and it makes us think and act."

Deanery Is Setting for Sunday Caroling

Continued from Page One

self well to the voices of the choir. The two carols which were accompanied by Mr. Willoughby at the piano were distinguished by a fast tempo and a sort of folk-dance rhythm with a joyous refrain. Unfortunately, one of the few definite breaks in the singing occurred in the first of these, the old French "Masters in the Hall." But the second, "King Herod and the Cock," was one of the most enjoyable selections of the afternoon.

If this be the truth King Herod said,
That thou hast told to me:
The roasted cock that lies in the dish,
Shall crow full senses three.
O the cock soon thrusted and feathered well,
By the work of God's own hand;
And he did crow full senses three
In the dish where he did stand.

This was followed by Miss Polachek's solo, the rendition of which was noteworthy for the full tones of her singing as nicely contrasted with the humming accompaniment of the choir, and for the amount of feeling which the singer injected into a carol in its words and music so much like a chant.

The complete program follows:
Hymn: "O Come, All Ye Faithful"
The Choir
"The Wassail Song,"
English Traditional
"The Coventry Carol,"
English Traditional
"A Babe in Bethlehem's Manger,"
English Traditional
"O Jesu So Sweet".....Bach
"Now the Rarest Day"....Czech carol
"Sleep, Baby, Sleep"....Czech carol

Hymn: "Hark, The Herald Angels Sing"

The Choir

"Shepherds Shake Off Your Drowsy Sleep".....Besancon Carol
"Master in This Hall"....Old French
"King Herod and the Cock,"
Worcestershire

"On Christmas Day,"
arr. by Vaughan-Williams
Solo by Jane E. Polachek, '34
Christmas Night". Vaughan-Williams
Hymn: "The First Noel". Traditional

The remedy for professorial tardiness at the University of Bologna in 1158 was to withhold the professor's pay for the class at which he arrived late. The students paid the professor directly in those days and if he was late, he had to teach the class regardless, but without any remuneration for his efforts. In addition to fixing their salaries, students hired and fired professors, went to classes as they pleased and changed their professors if they tired of their original instructors.

—(N. S. F. A.)

"The idea that girls are an inspiration for a football player to do bigger and better things is a hoax," says Coach Michael Percarovich, of Gonzaga University.

GREEN HILL FARMS

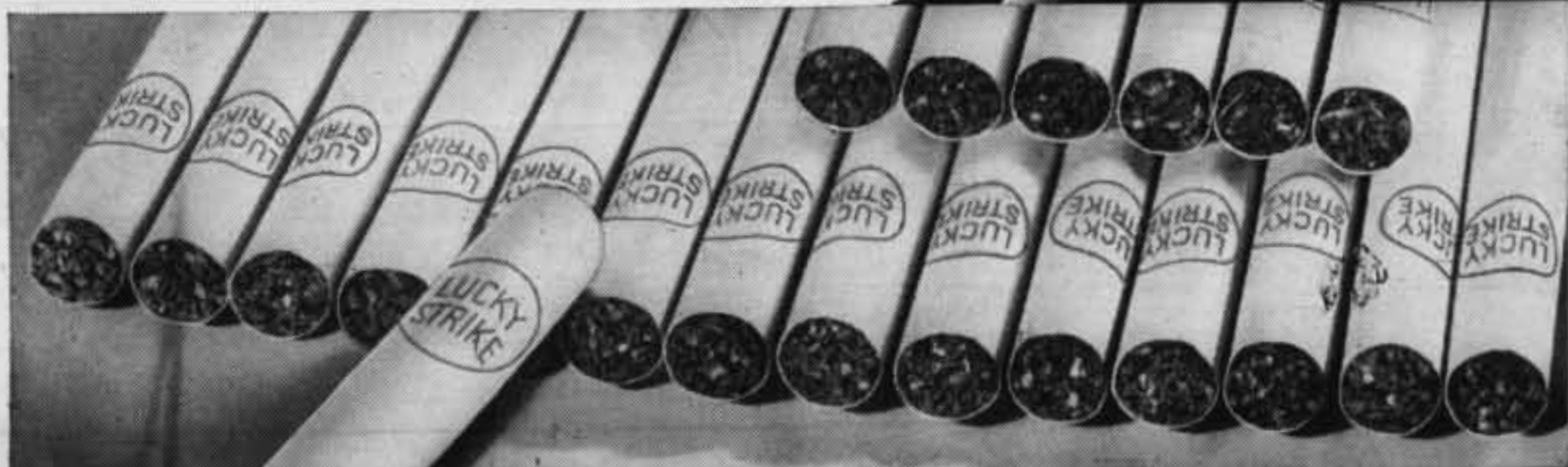
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Disarmament Is Held Essential for Peace

Miss Balch Discusses Economic Causes of War at Final Show Conference

TARIFFS ARE IRRITANT

Speaking at the conference in the Deanery Library on December 7, Miss Balch said, "Total disarmament is not at present possible; but only with complete disarmament will there be stable peace." The Women's International League is working first for arbitration, then for a sense of security, and finally for complete disarmament. It is preposterous that civilized people should prepare for war, the outcome of which is always so uncertain. War is not the method for countries with as powerful instruments as those that have been developed in recent years. Modern men are too sensitive for war and too close together mentally and racially.

A first-class war now would be much worse than the last, which reduced the world to greater chaos than ever before, changing governments, even causing national bankruptcy, as in the case of Austria. Even if another war did not entirely eliminate the human race, there would undoubtedly be a tremendous waste of civilization. Imaginative factors play a larger part in international friction than in interior friction. The vastness of the sacrifice, the danger, excitement and the traditional glory of warfare appeal to the romantic in man. No men with the power to make war would enter into one unless impelled by unreason-

ing desperation or an abnormal gambling instinct.

"No one denies that economic interests enter into perhaps all war." A few years ago, the landed interests in Mexico, typically represented by Hearst, incensed by the new Mexican constitution forbidding ownership of private property of sub-soil value, were eager for war, although the banking interests, represented by Mr. Morrow, desired peace and a stable Mexico that could pay its debts. In spite of Hearst's scare head-lines, the situation was cleared up by President Coolidge's firm support of Mexico's rights and the Senate's vote for arbitration, perhaps the first unanimous vote in their record.

There is no simple explanation of war or peace. All economic motives have to be dressed up in some sort of ermine. One cannot put an end to greed, a great cause of war. It is more conceivable that some adjustment may be made of another great cause—tariffs. "Tariffs," says Miss Addams, "are static wars." The public attitude towards tariffs is very ugly, uninstructed, and unintelligent. When, for example, some years ago we placed a tariff on pearl-buttons, the Roumanian pearl-button makers were compelled either to starve or to emigrate to the United States, since their only way of making a living there had been taken from them. The tariffs should be changed, but slowly, with every change voted a considerable time in advance.

Imperialism, too, is an irritant for war, but often it leads rather to arbitration than to war, to intrigue rather than to military aggression. France and England arbitrated over the question of the colony of Morocco. Colonies, even if much desired, are often very expensive luxuries to a nation, for they sometimes export

more to other countries than to the country which owns them.

Europe believes that we profited by the war because she sees only the fever of war prosperity, not the bad depressions before and the long slow fever of depression after the war. According to Miss Addams, our standard of living rose only after the first depression which followed the war.

The possibility of stability is greater if there are no weapons in any country. There can be no war unless people are not only willing to fight but also prepared to fight. The only large business interest that will always profit by war is that of munitions. For other interests that might be involved, such as oil and waterways (e. g., the Panama Canal), the possibility of profit is uncertain.

The only international legislation now valid on munitions is that prohibiting the giving of guns to Africans. Although the public is now beginning to recognize the danger of public armament, there has never been any effective campaign against private manufacture of munitions. Trade unions have taken a definite stand, as in England when they struck against handling munitions during the time when war with Russia seemed imminent. It is intolerable that our taxes should be spent to keep up our armaments.

Even the head of the Secretariat of the League of Nations supports total disarmament as a much easier solution than piece-meal balancing of armaments between nations. Small countries, although not less coveted than large ones, have smaller armies. Iceland is so little that it is safe without soldiers or a navy. Unarmed Luxembourg suffered no abuse during the war, in contrast with armed Belgium. Disarmed Germany has been respected, except for the post-

war complication of the Ruhr, a bargain which was taken advantage of by Poincare. These cases seem to prove that a large nation would be safe if unarmed.

The most useful aspect of sanctions is the threat inherent in them. Sanctions would never have to be used if they were large enough to be recognized as effective. Litvinoff's plan for disarmament, if not perfect, seems better than the British, but his country lacks the prestige of membership in the League. It is, however, conceivable that Russia, Italy, and Germany may make proposals outside of the League. Germany's proposal up to date has not been reduced to writing. Italy's idea of a central leading group of small powers seems impracticable.

Perhaps the most notorious armament scandal since the war was that of Roumania a few years ago. At one point in the Russian-Roumanian dispute over intervening territory the Russians were reported to be mobi-

lizing. Various organizations prepared to journey to Bucharest in order to protest against the war. The Archbishop, however, gave out the news that a contract for munitions had been signed and there was no more talk of war. Then scandal developed. The letter of the Roumanian general in charge of making the contract was found, in which he accused the munition firm of not making it worth his while to have signed the contract with them rather than with a cheaper Dutch firm. An investigation was made. It was found that the Roumanian government had paid a foreign munition company an exorbitant rate for useless munitions (the shot purchased did not fit the cannons) for a war that was not impending. The general committed suicide.

A Denison University regulation reads: "The student may be reinstated only if absence is caused by long continued illness or death."

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